369 the military, and liberal professions, opened up
162 to the younger peasant generation. An initially
565 favorable economic development encouraged this
563 influx, which again completely changed the face of the city: the city of Kaunas alone doubled its population in a few years. In all areas a lively activity is being unfolded; along with material problems intellectual ones, literature, art, music, theater, science, are suddenly factors in the life of the people.

• 341 Knowledge of the development sketched here[1]
121 is essential for the understanding of what follows. It might seem, that is, as if a presentation of the cultural elements of the Lithuanian people would have to be restricted solely to this most recent period of time, insofar as the city is concerned. /147/ The historic architecture of the city would then be excluded from our treatment, since it does not bear the stamp of the same racial type. This is perhaps also the reason why until today there is hardly a single Lithuanian presentation of the historic structures of the country.

341 Nevertheless the present work must consider the architecture of the Lithuanian city for various reasons: first of all it was the Lithuanian Grand Dukes, the high nobility, and the clergy who ordered the construction of churches and castles. Furthermore--we may think for example of classicism--the great artistic epochs are more or less international; and third, the baroque, the most important building style for Lithuania, exercised unquestionable influence on the Lithuanian folk art.

346 There are probably no foreigners visiting
177 the country to whom the great religious structures, especially in Kaunas, would not be objects of attention and deliberation. The face of these buildings is clearly turned toward the West and not toward the Russian East. From the west came the Roman-Catholic faith, proclaimed by Benedictines, Dominicans, Cistercians, and other orders in the

1 [see cat. 116, pp. 162-165 -- Analyst]

346

In the seventeenth century it still bore a tower, while today it is decorated only by simple crosses. This church, too, was destroyed at various times by fire, the last time in 1812. As a result it also had to undergo the stylistic change from Gothic to baroque, just as the little Church of St. Gertrude, which today leads a hidden existence in a courtyard off the main street (No. 61) and belongs among the oldest buildings of the city.

The Benedictine Church of St. Michael lies apart from the religious buildings we have mentioned. It has a peculiar effect through its lack of symmetry, but the purely Gothic style of its apse must be mentioned. From the outside it resembles more a medieval fortress than a church. In his monograph on the city of Kaunas V. Bičiūnas expresses the idea that this peculiar building, on whose origin no reports are available, may be identical with the building which Guillebert de Launnoy saw on his journey in 1413-14 and mistook for a fortress. The church is mentioned in documents only in a later period; thus we hear of privileges which were granted it in 1495. At present it belongs to the order of the Benedictine nuns; the monastery built next to the church stems from the beginning of the last century. (9)

[13] 9. V. Bičiūnas, Kaunas, 1030-1930 (Kaunas, 1930), p. 208.

Therewith the circle of the old Gothic and formerly Gothic structures in Lithuania is closed. The simplicity of their external forms frequently contrasts strongly with the ostentatious interior decoration of a later period. With the relatively small number of Gothic church buildings it might almost appear as if this artistic epoch /154/ attained very little prominence in Lithuania. Nevertheless, it did have a stronger influence on secular construction. In Kaunas there are still

341 many gabled houses in the Gothic style, and indeed here and there an old granary, hidden in the maze of twisted courtyards. Often these buildings also are hidden today under the disguise of a later period. Especially the streets behind the steamer landing are still full of old gabled brick structures today. Sometimes the courtyards of these houses, like those in Vilna, have passageways of wood which stem from a later period. How much the whole artistic epoch which is understood under the name of Gothic could be forgotten is proved by the fact that a small house with a late Gothic gable rising freely into the air is today called a "Perkunas temple" in the vernacular. The gable is found across from the city hospital; it shows the typical overly slender pilasters which blossom out in decorative finials and are connected by curved interlinking arches. Possibly this was also a little church, perhaps a secular building. (10)

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10. Cf. A. Thomas "Rombinus," in Mitteilungen der litauischen litterarischen Gesellschaft, 1884, Vol. II, No. 2. In addition see the colored illustration in Vol. IV, No. 4 together with a ground plan according to the record of Kulakowski of the year 1823.

341 177 3. Renaissance and Baroque

Whoever surveys the city from the hill of the Linksmadvaris estate, rising up steeply across from the old section of Kaunas, has an unusually beautiful view of the churches of the old city. The cathedral and the Vytautas church, the Seminary Church and Trinity Church lie at his feet in a harmonious grouping. Between them rise the light towers of the Jesuit church and the slender tower of the city hall. The last three buildings lead us to a new period of style which replaced the Gothic in Lithuania. It began in the middle of the

●341 177 sixteenth century and received strong stimulation through the introduction of the Counter Reformation. The late Renaissance and the baroque are characteristic of this period.

/155/ Concerning the introduction of these new styles Dr. Kairiūkštytė-Jacynienė writes in her detailed monograph on the monastery of Pažaislis: "From the beginning of the sixteenth century on the true Italian Renaissance penetrated into the country by way of Hungary, specifically through the mediation of immigrant Italian artists and artisans, who as early as the year 1502 were summoned to Cracow by King Sigismund the Elder and his wife Bona Sforza, Duchess of Milan. . .From Cracow the Renaissance style rapidly spread through the whole country. The influx of Italian artists, principally architects, went on uninterruptedly from the sixteenth century on; they kept the leadership for three centuries, since there were no trained native elements . . . Besides the Italians, Dutch architects also worked in Poland and Lithuania from the seventeenth century on. French and German influences were added to the Italian ones, especially in the eighteenth century. All this, together with certain peculiarities of the native, indigenous interpretation of style, produced a mixed style. But the Italian artists continued to be dominant. The Italian baroque created a foundation not only for the construction of churches, but also for secular construction. Today the baroque is still the most common style in the country, and the one which speaks with the greatest force." (11)

[113] 11. Kairiūkštytė-Jacynienė, Pažaislis, ein Barockkloster in Litauen, Zürich dissertation, 1928. Special publication of Tauta ir Žodis (Kaunas, 1928), pp. 1-2.

The transition from Renaissance to baroque

113 also Tarasenka, "Gelgaudų pilis" (The Fortress of Gelgaudai) in Iliustr. Lietuva, 1927, No. 39; for the fortress of Kaunas: Volteris, "Kauno senosios pilies pėdsakai ir palaikai" (Traces and Remains of the Oldest Fortress in Kaunas), ibid., No. 45.

342 The castle in the modern sense, which serves the economically and socially prominent for representation and enjoyment of life, was not built in the open country of Lithuania as of the whole Baltic area before the eighteenth century. (23)

[113] 23. Carl Meissner, Das schöne Kurland (Munich, 1917), p. 101.

Remains of this period, the mighty ruins of the castle of Biržai still tower on high, built by Prince Radvila in the year 1701. Now wars, revolutions, and devastating fires have probably in no country had a more destructive effect than in Lithuania. This is also the reason why most of the present-day manor houses go back to a much more recent time, the nineteenth and twentieth centuries. Thus we find among the castles of the country not a single one left which would be characteristic of the baroque of the eighteenth century. 341 The forms of the rococo, too, if we except the interior decoration of a few castles, exerted only a very limited influence in Lithuania. Only separate rococo elements mix here with the late baroque and enliven it. But most of what may have existed once has been destroyed by the storms of the first World War and postwar period.

4. From Classicism to Modernity

341 About 1800 a new style, classicism, was in-
177 troduced into Lithuania with a certain suddenness; this style had gradually spread in Western Europe in the second half of the eighteenth century. It

●341 177 advanced on the one hand from Vilna and owed its introduction here principally to the activity of the architect and university professor Lauras Gucevičius, who became enthusiastic about the new direction of art during his studies in France. This first Lithuanian architect belongs among the most interesting minds of Lithuanian /162/ art history. Born in 1753, the son of a serf in the district of Ukmergė, he was early destined for the priesthood and attended the school in Panevėžys for five years. Later he succeeded in coming to Vilna. Through his unusual talent he drew to himself the attention of Bishop Massalskis, who took him along on his journeys abroad in 1778. He became acquainted with Königsberg, Danzig, Berlin, and Hamburg (here he had several adventures and was initiated into the mysteries of the Jewish cabala), visited Copenhagen and Stockholm, and later stayed in Paris and Rome. His years of study in Paris were decisive. Having returned to Vilna he obtained the chair of architecture at the university there. The castle of Verkiai as well as the cathedral and the city hall of Vilna show his work. Gucevičius can be considered the founder of classicism in Lithuania, but for the sake of completeness it should be added that even before his activity began, Paul Brzostowski, who also became acquainted with the new trend in art in Western Europe, had classicistic buildings erected on his estate near Vilna. (24)

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24. Paulius Galaune, Vilniaus Meno Mokykla (The Art School of Vilna) 1793-1831 (Kaunas, 1928), pp. 12-45. On Brzotowski of the article in the Lietuviška Enciklopedija.

Courland seems to have been a second starting point for the new artistic trend, above all the city of Mitau. We should not forget that in that period German architects like Leo Klenze came

•341 to St. Petersburg, where part of the Baltic nob-
177 ility was assembled. Thus the impetus which created the so-called Alexander style in Mitau and found its brilliant expression in buildings like the palace of Medem and the castle of Mesothen probably came by way of St. Petersburg. With the close relationship between the Baltic nobility and the nobility of Lithuania, an influence through
342 this channel, too, is to be assumed. Since the beginning of the nineteenth century, in any case, there arose everywhere in Lithuania mansions and castles in the empire style, whose symmetrical partitions are characteristic of the feeling for style of the period. They give a certain character to the country even today. The center of these mansions is formed by a front of columns, which plays an important role in the total aesthetic picture and /163/ organically divides the long front of the building. This, on the one hand, creates a passageway; on the other hand, there is room for a balcony or even a terrace. At times, as in the castle of Baisogala, a dome built from the middle of the building dominates the picture and provides the setting for a representative entrance hall or a garden room. In general mansions of middling estates predominate in Lithuania. We find in them the classic style permeated with many Biedermeier elements, so that frequently a quite comfortable impression is created specifically where the buildings are executed in wood.

Characteristic of the so-called Neo-Hellenistic style is the splendid castle of Pakrojus, above which one might actually wish for the blue sky of Greece. In its classic forms it has from afar the effect of a Greek temple--it is also unique in that the same style is repeated in all the court and farm buildings, so that a rare pictorial compactness is attained. The interior corresponds to the exterior, and the great hall seems worthy of a Schinkel in its noble, bright

342 simplicity. To be sure, a castle like Pakrojus belongs to the rare exceptions in the country, especially since Courlandic models are definitely followed here. (25)

[113] 25. Otto Grautoff, Die baltischen Provinzen, Vol. 3, Bauten und Bilder, (Berlin, 1916), pp. XVII and 118. Jasenas, loc. cit., Vol. III, No. V, pp. 308-311.

[341] Although neo-classicism must be regarded as a world wide style dominating the whole monumental architecture of its century, it maintained its importance in the East considerably longer than in the Western countries--far beyond the middle of the nineteenth century. Among the castles built from the second half of the century on we find nearly all types of style; thus one could imagine the castle of Apytalauke just as well in Grunewald. Since up to now there is neither a comprehensive presentation nor a sufficient quantity of illustrations of Lithuanian castles, a detailed treatment of this subject must be left to the future. It may be added that the location of all these mansions was chosen with great taste. /164/ Situated in broad parks, at times on little hills, they are frequently mirrored in artificial lakes and ponds or gain the necessary framework for the unfolding of their artistic effects through broad lawns. To be sure, a number of these buildings are destined to decay, since their owners no longer possess the means for their upkeep as a result of the agrarian reform.

346 In general the construction of important religious buildings in the larger cities of Lithuania came to an end from the nineteenth century on. On the other hand, church construction in the provinces greatly increased. Here, however, the model of antiquity exercises a far smaller influence than the new romanticism which permits the

346 forms of the Middle Ages to come to life again. Concerning this period Prof. Weber says in the essay already mentioned: "The beauty of rising pointed spires and slender, high-pointed arch windows, and also the charm of natural brick color were discovered anew. A second great layer of Gothic red brick churches is now being laid over Lithuania's cities and villages, this time, to be sure, only imitations of real Gothic." (26) Ex-

26. Prof. P. Weber, Litauische Kirchen, op. cit., p. 138.

amples of this are the churches of Jonava and Vilkija on the Memel as well as the church of
341 Rokiskis built by Tiesenhausen. Moreover the second half of the nineteenth century is a period of imitations of all possible styles and in Lithuania, as elsewhere, completely dependent on the eclecticism with its resulting confusion of style which is characteristic of the West. Thus we frequently find in later church buildings a combination of the most varied forms of style which can
[344] no longer be called organic. That even the baroque style celebrated its resurrection in the course of this neo-Renaissance[1] is seen, for example, in the former gouvernement palace, the present palace of the president. The baroque facade here is well divided by two side projections, with a rustica. The end of the roof, a cornice resting on brackets, is carried over the portal and the side projections in slightly wavy lines. These lines have their correspondence in uniquely formed /165/ chimneys.
[345] From most recent times[1] finally, dates the building of the state theater, also to be mentioned in this connection, whose front shows a special lightness of organization through three high windows. The interrupted lines of the roof, which are repeated in great volutes, underline the impression of animation, movement, and grace.

1 [19th century -- Analyst]

346 to the museum is connected with it through a sort of protected passageway, whose arcades find no correspondence in the overall arrangement. The interior architecture of the building, within its large, light exhibition halls and office rooms, serve well the purpose for which the museum is intended.

344 Out of the great number of public buildings which have arisen since the re-establishment of the state, in this context only those few can be discussed which seem characteristic of the trends in the new architecture of the country. Specific characteristics can /169/ not yet be recognized there, except, in most recent times, the transition from stone construction to cement and steel framework construction. Along with the already discussed building of the Kaunas District Administration, the building of the National Bank is representative of this style. Here one has already progressed quite a bit farther along the road to functionalism. It is a building of complete anonymity and impersonality. Large continuous verticals divide the block of the structure into narrow strips of windows. It is symmetrically fashioned out of surface and line, without decorative elements, without relation to the human factor--a many-storied office building with a regular series of windows and of functionally logical construction. The building of the National Bank, in which also the Foreign Ministry is located, was completed in 1935.

341 It is not without interest that the newest warehouse style--steel houses with broad, poster-like horizontal surfaces--such as is characteristic, for example, of the latest development in Holland (but also in Germany), has as yet met with no approval in Lithuania. Perhaps this is connected also with reasons of climate, since in a northern country natural obstacles stand in the way of the construction of broad window surfaces. We find

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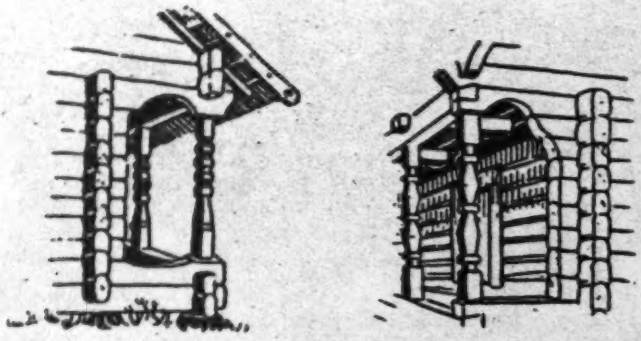
perhaps a slight suggestion of this style in the house of the Union of Dairy Companies (Pienocentras).

[349] In the provinces, too, state and communal building activity has been very lively in the last decades. Even to the casual observer who may know Lithuania from the preward period, it should seem remarkable that all along the railroad sections station buildings of stone have replaced the earlier Russian wooden barracks. The impression is strengthened, particularly by a visit to the district cities, for in a few years a whole series of large buildings has arisen here on Western models, above all schools and hospitals of often surprising, though necessary proportions (e.g. in Kėdainiai), and in addition many other public and private buildings. For all /170/ these buildings demonstrate a decisive effort, with the support of proven Western forms, to combine the particular purpose of the building, which is the most essential element, with a harmonious form and an overall aesthetic impression.

[361] The face especially of cities such as Šiauliai, that were completely or partially destroyed in the first World War and were rebuilt in stone has completely changed. Thus the transition to stone construction proceeds in the provinces with greater and greater speed and also reaches into the villages, primarily through the example of those who return from America. This development is hastened by the effort to protect and preserve as much as possible the forests of the country, which are not in themselves large. Perhaps only a few more decades will pass and the "Lithuania of stone" which already plays a great role in architectural discussions will have partially become a reality. The character of the Lithuanian countryside would thereby experience a basic change which is for the moment unimaginable.

[For the development of various architectural styles in Lithuania, see category 116, pp. 111-124 (architecture in the country), and 162b-194 (architecture in the cities).]

342



26.—27. "Prieklétis" of the Storehouse

342 ported by two or four posts which form a kind a pillar-borne frontal,
531 "*prieklétis*." The vertical section and plan resemble those of a small Greco-Roman prostyle. The *klétis* corresponds to the naos, the *prieklétis* to the pronaos. This is a wooden temple, Mr. Galaunė compared them with one. The proportions, the distribution of parts and the whole arrangement of the front are nearly identical. Horizontal branches supported by the pillars form the architrave, above which appears the frontal. The transversal beams, with their ends inserted in the entablature of the roof, bear some resemblance to triglyphs and metopes.

341 There can be no doubt that this architectural type, which originated in centres of human culture that had no contact whatever with Greece, is completely independent from classical buildings, but the absence of direct ties renders such coincidences all the more remarkable. Indeed they are of great interest for the investigation of the genesis of the ancient type of architecture. The principal factors which produced the Doric style are well known. Several trends are knotted together therein and form a homogenous order, but it is a Northern strain that seems to define its particular character. The triglyphes, the metopes, the steep roof as well as certain parts of the plan are due not to the technique of stone building, but to the timber-framing system hailing from the North. Unfortunately we can form nothing but hypotheses with regard to the pre-Hellenic huts of Thessalia and other regions which may have co-operated in their

[Errata: Should be kind of. Cf. Errata Sheet, P. 204, cat. 116 --- Analyst]

28. "Klétis", Storehouse
District of Kedainiai

development. Only by way of comparison with later and frequently distant monuments, which nevertheless follow the same rudimentary procedure, is it possible to catch a glimpse of these initial elements. It was thought that the *klétis* might give the best idea of them. Similarity of material, of the very limited means and of constructive nercessities should give rise to similar forms. But the *klétis* is only a prototype which is apt to become more complicated. Sometimes the *prieklétis* is shifted to one of the lateral walls, in such a case the space is developed, not in depth but in breadth as in certain oriental architectures. The most ancient known Syrian dwelling is built on the same plan. No doubt in this case, as in that of the temple, it is an accidental analogy, but this analogy deserves to be pointed out. Even when built in our time the *klétis* is sometimes filled with the smoky dust of yore.

341 [342]

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29. "Klétis", Storehouse
District of Biržai

[Errata: should be necessities. Cf. Errata sheet, p. 204, cat. 116. --- Analyst]

[Errata: should be breadth. Cf. Errata sheet, p. 204, cat. 116. --- Analyst]